

# THE LUTE.

A MONTHLY JOURNAL OF MUSICAL NEWS.

EDITED BY LEWIS THOMAS.

No. 97.]

Registered for Transmission Abroad.

JANUARY 1, 1891.

[PRICE 2d.; POST FREE 2½d.]

Annual Subscription, Post Free, 2/6.

## JOSEPH BARNBY.

THE historian of the future, when tracing the various forces that have been for the last quarter of a century operating upon the musical life of this country, will not fail to note the influence brought to bear upon it by Mr. Joseph Barnby, one of the most active workers of the period. When he appeared upon the scene, old institutions, which had up to that time been doing magnificent service, were beginning to show signs of the decay which, as sure as night follows day, falls alike upon men and societies. The music which had for generations afforded satisfaction and gratification to amateurs, as well as to the public at large, was then commencing to pall upon the taste; and a demand arose both in the church and the concert-room for new compositions, and, above all, for a less perfunctory mode of performance. To musical authorities, this call for some new thing sounded as terrible as the battle-cry of the iconoclast, and to the multitude, generally content with the art about them, the demand seemed unnecessary. So conservative are the English people in matters musical, that they, clinging with fond affection to old tunes heard at home, to hymns sung at chapel and anthems at church, refuse to examine whether they be, from an art point of view, good or bad. But of all institutions the cathedral is the most conservative. Yet it was from a cathedral that Joseph Barnby came to carry out his mission of improvement. At the age of seven he, in 1845, became a chorister of York Minster, where six of his brothers had preceded him in the choir. When entering upon his duties, he was by no means unprepared for them, for music had ever been heard in his home. So rapid was the boy's progress in the art, that at ten years of age he was entrusted with the care of pupils; and two years later appointed a church organist, and before reaching his fifteenth year he filled the post of music master at a school.

But this high appreciation of his abilities did not blind the lad to the necessity of seeking further instruction for himself; and where could that be obtained so thoroughly as at the Royal Academy of Music? Thither he bent his steps, and, happily, he was not without kind and influential friends in London, for his good brother Robert had a little before that time been appointed a vicar-choral of Westminster Abbey, and a gentleman of Her Majesty's Chapel Royal. At the Academy Joseph Barnby had to encounter a friendly rival in the person of Arthur Sullivan; and shortly the ex-chorister of York Minster was to be seen striving in competition with the ex-chorister of the Chapel Royal, the prize being the Mendelssohn Scholarship, which, after a valiant struggle, was awarded to Arthur Sullivan. But the loss, acting as a stimulant upon the mind of Joseph Barnby, led him to pursue his studies under Charles Lucas and Cipriani Potter with ever-increasing ardour. In due course he obtained an appointment as organist of Mitcham Church, and there were seen the first fruits of his activity in the cause of church music. At this juncture he was, unhappily, called away by his eldest brother from London, and for four years he laboured in York as a teacher of music. But during his stay there he acted as conductor of a musical society, and thereby gained experience, soon to prove of the greatest value.

When released from duties and responsibilities, cheerfully undertaken and honestly fulfilled, Joseph Barnby returned to London to enter for good and all upon an artistic career. There was no difficulty in making a fresh

start, as he was at once appointed organist of St. Michael's, Queenhithe, whence he removed to the Church of St. James-the-Less, Westminster. During his connection with those churches he acted as assistant organist to Mr. Brownsmith at the Sacred Harmonic Society, Exeter Hall. As a composer of great ability, and still greater promise, Joseph Barnby was now recognised by the public. His scholarly and effective Service in E, written at the age of seventeen, as well as anthems, evincing a bold and free treatment of sacred words, were often to be heard in Westminster Abbey. In secular music he was also successful. His song, "How Fades the Light" obtained instant favour, and this piece, together with others of a similar character, evoked from the late J. W. Davison, the learned and generous critic of the *Musical World*, the remark that "they are the work of one who may some day be a master."

Attracted by Barnby's growing reputation, the Vicar of St. Andrew's, Wells Street, was led to offer him the post of organist and choir-master of his church, and here it was the young musician carried on with notable success his mission as reformer of church music. Refusing to be bound within the narrow limits marked out by preceptors and others in authority, he boldly brought into the services of the church works by Gounod and other modern composers. Fortunately he had at his command for their interpretation a fine body of singers, amongst whom Edward Lloyd was conspicuous. Nor were his efforts confined to ecclesiastical music, since he then set about the formation of a vocal society to be known as the "Barnby Choir," which by excellent singing speedily attained wide popularity. For the use of that body of amateurs he wrote a series of part-songs, including "Sweet and Low," which for skill of construction and beauty of expression, has ever been regarded as one of the finest examples of that class of compositions. At that period he was still further occupied by duties devolving upon him as musical adviser to the firm of Novello & Co. But for all that he did not slacken in zeal in public work with his "Choir," which advanced so much in favour as to induce him to give interpretations of more elaborate pieces, and eventually the performances were entitled "The Oratorio Concerts." For a time they were held in St. James's Hall, and afterwards in Exeter Hall. Among the works presented were Bach's *Passion* (St. Matthew), Beethoven's Mass in D, and his "Choral Symphony"; Gounod's "Messe Solennelle," and Haydn's *Seasons*. Nor should the cantata, *Rebekah*, composed by Mr. Barnby, be left out of the list, since it proved to be a composition instinct with melodious life and replete with scholarly devices. So great was its success that it was included in the programme of the Hereford Festival of the same year. Bach's *Passion* made a deep impression upon the public, and an impression yet more profound was created by a performance of it under Mr. Barnby's direction in Westminster Abbey.\*

Finding that the daily duty at St. Andrew's occupied so much of his time, Mr. Barnby, in 1871, transferred his services to St. Anne's, Soho, where during the Lenten season he introduced Bach's lesser *Passion* (St. John). In the same year he succeeded M. Gounod as conductor of the Royal Albert Hall Choral Society, now the Royal Choral Society, which, under Mr. Barnby's direction has performed Handel's *Theodora*, Dvůřák's *Stabat Mater*, Verdi's *Requiem*, Sullivan's *Light of the World*, Mackenzie's *Rose of Sharon*, Macfarren's *Joseph*, Wagner's *Parsifal*, and very many other important works. Whilst acting as conductor of the London

\* This was the first time in England that Bach's *Passion* (St. Matthew) was included in the Church service.



Musical Society, Mr. Barnby introduced a considerable number of novelties, indeed, he has brought forward more new or unfamiliar choral compositions than any other musician of the day. A notable enterprise, the giving of nightly concerts, with Mr. Barnby as conductor, in the Albert Hall, was started in 1874, by Messrs. Novello; but after two months' trial it collapsed for want of public patronage. In 1875, Mr. Barnby was appointed Precentor and Director of Musical Instruction at Eton College. Happily, the duties pertaining to that high office do not interfere with his important professional occupation in London. That the boys receive pleasure and profit by his teaching was made evident by their performance of Handel's *Judas Maccabæus*. Since the introduction of his sacred cantata, *The Lord is King*, at the Leeds Festival of 1883, Mr. Barnby has ever been busy in composition, his most recent work being the anthem now presented to subscribers of THE LUTE.

### CURRENT NOTES.

ON Saturday afternoon, December 6th, Dr. Hubert Parry's cantata, *L'Allegro ed il Penseroso*, was given for the first time at the Crystal Palace, where it was received with favour almost equal to that accorded it at the recent Norwich Festival. Its many beauties were fairly revealed by the band and chorus, and the solos for baritone were adequately rendered by Mr. Henschel, the only weak point of the interpretation being the singing of the music allotted the principal soprano. Hamish MacCunn's setting for baritone solo, chorus, and orchestra, of James Hyslop's ballad "Cameronian's Dream," was on this occasion also produced for the first time at the Palace. Both the cantata and the ballad were performed under the personal direction of their respective composers. At the concert on the 13th ult., the last before Christmas, Mr. Edward German's symphony in E minor was introduced to the critical audience who expressed their approval by loud applause. Miss Fanny Davies played in an able manner the solo part in Beethoven's concerto, the "Emperor," for pianoforte and orchestra. Miss Fillinger was the vocalist, and Mr. Carl Jung the conductor.

A FESTIVAL concert for the celebration of St. Andrew's Day was held in the Albert Hall on Monday evening, December 1st, when the choir, under the direction of Mr. William Carter, rendered harmonised arrangements of Caledonian airs; and soloists, amongst whom were Madame Marie Rose, Madame Belle Cole, Mr. Dalgaty Henderson, Mr. Iver M'Kay, Mr. Robert Newman, and Mr. Plunket Greene, sang Scotch songs, varied in purpose and quality. With one exception, to wit, Mr. Henderson, the executants did not sing their pieces as to the manner born; yet, though the delivery of the words seemed to favour more the Irish brogue than the Scotch dialect, all were enabled to give to the several melodies under treatment the "snap" peculiar to them. Had this emphatic jerk in the inflections been applied to Verdi's *Miserere* scene, the Italian airs therein might have been claimed by fervid Scotch patriots for strains such as those to which Burns wrote his immortal songs. Should this excerpt from *Il Trovatore* be chosen for next year's festival, the manager might deem it worth while to instruct the "Manrico" and the "Leonora" of the evening in the mode of singing the "snap," so that all the music of the concert may partake of this thoroughly national form. Now and then, there were performances open to criticism; but what of that? What if some of the singers were unattractive, so long as the Pipers of H.M. Scots Guards were present to thrill with sweet sounds the soul of the North Briton.

WHETHER the strivings of Mr. Isidore de Lara to obtain a place of honour amongst the young composers of the day be eventually successful, is a query that calls for a little hesitation before giving a reply. In spite of affectation of manner, there is in his music an earnestness of purpose which needs but prudent direction to lead to good results. At present, however, Mr. de Lara is regarded as a representative of what is termed the "intense school of art,"

and is therefore exposed at every turn to shafts of ridicule and bludgeons of contempt from English musicians too soberminded to put up with any sort of extravagance. In a similar spirit, old-fashioned churchmen look upon what they term the antics of the priest, and chapel folk regard the proceedings of the Salvationists Army; yet the smoking censor of the one and the noisy drum of the other may, after all, be indications of the presence of religious life. So, in like manner, the struggling efforts of the "intense school" may denote the presence of artistic zeal.

At the concert in St. James's Hall on Tuesday, December 2nd, Mr. Isidore de Lara brought forward four of his own works. One of them, a song, "My Lady April," achieved a good success. It was ably interpreted by Madame Nordica, who also sang an air from Gounod's opera, *Reine de Saba*, and a song, "Les filles de Cadix," by Delibes. But the most important events of the evening were the performances of M. Maurel, whose singing in compositions so widely differing in character as Antonio Lotti's "Pur Dicasti" and Verdi's "Credo" ("Otello") was as instructive as entertaining. In the former, the vocal grace of the old Italian school was exhibited, while in the latter, the dramatic force of the modern master was revealed. M. Maurel also sang in duets with his pupil, Mr. Isidore de Lara.

AT the third pianoforte recital given in St. James's Hall by Master Isidore Pavia on Wednesday afternoon, December 3rd, this young musician improved his position as a public performer by interpreting a selection of pieces having little in common with each other in point of style. The first division of the programme was devoted to Bach, Haydn, and Beethoven; the second to Chopin; and the last to Moskowski, Rubinstein, Liszt, and Schumann. That the aspirant is richly endowed, and has practised the instrument of his predilection to advantage cannot be gainsaid. Moreover, Master Pavia is not deficient in courage, as his appearance for the third time on the platform, after being denied on former occasions the indulgence granted to childhood, bears ample testimony. The mistake committed by his friends in announcing him as a prodigy should not militate against future success, providing he spends the next two or three years in study. When fully equipped for the career of solo-pianist he will find appreciation at the hands of the generous English public.

A LARGE audience assembled in the Westminster Town Hall on Wednesday evening, December 3rd, to enjoy the performance of an excellent programme prepared for the opening concert of the Westminster Orchestral Society. The work which attracted perhaps the greatest attention was William Shakespeare's "Dramatic overture," which we hope soon to hear performed by the band of one of our older, and, we may add without offence, more efficient orchestral societies, for it is worthy of the best interpretation possible. Miss Emily Shinner played the solo part in Max Bruch's violin concerto in G minor, the vocalists being Miss Ada Patterson and Mr. Edward Branscombe.

THAT Mr. Henschel had cause for making a final appeal to the public for support was conspicuously shown by the array of empty benches in St. James's Hall when the second "Symphony" concert of the present season was being held, on Thursday evening, the 4th ult. For four years Mr. Henschel has been trying to establish orchestral concerts in London, during the winter months, and in that endeavour he has been assisted by guarantors who have been regularly called upon to make good a deficit. This year, however, he resolved to let his enterprise stand without buttresses which, sooner or later, would be withdrawn, for patrons of music are becoming tired of incessant applications for money to benefit art institutions. But the public, for whose instruction and entertainment he has been labouring, have now proved more than ever indifferent. The attendance at the first concert was poor, and the receipts still more unsatisfactory. Hereupon, Mr. Henschel determined to stop at the second of the series, unless he received subscriptions sufficient to cover the expenses of the remaining four performances. Whether this appeal will be promptly and

favourably answered is somewhat doubtful, for many who visit concert-rooms are apt to regard the orchestra as merely an adjunct to what they deem the more important things provided for a musical feast.

Mr. Henschel had no difficulty in convincing those present on the 4th ult., that orchestral music, when well selected and adequately performed, was able, unassisted, to hold the attention and delight the sense of all under the sway of harmony. The pieces under treatment on this occasion were the Pastoral from Bach's "Christmas Oratorio," Schubert's unfinished Symphony, Liszt's second Hungarian Rhapsody, a selection from Wagner's *Meister-singer*, and a suite for "strings" by Miss E. M. Smyth.

Those occupied in training boys to sing in a cathedral choir are not in the habit of calling clever pupils "infant prodigies," as a beautiful voice is deemed but an ordinary gift of nature, and the artistic use of it nothing more than the result of daily exercises in "solfeggi." Yet, sometimes, the singing of a chorister might fairly be placed side by side with the playing of a lad paraded as a marvel. For a boy to sing Handel's air, "I know that my Redeemer liveth," as finely as a *prima donna*, is an act as remarkable as that of a child playing Beethoven's "Moonlight" sonata, with the ability of a professional pianist. Oftentime fate drives both in the same direction; the bright little singer becomes "musically" a dull man, and the brilliant young instrumentalist a drudge of the orchestra.

We have no fear that such a destiny awaits little Jean Gérardy, the Belgian boy who, on the 4th ult., appeared on the platform of St. James's Hall to astonish connoisseurs with performances on the violoncello, the works chosen being Golterman's concerto in A minor, Max Bruch's "Kol Nidrei," Servais' Fantasia, "Le Désir," an air by Pergolese, and Popper's Tarentella. A verdict more favourable was never passed upon an aspirant. It was a decision formed, not on promise of excellence, but on actual fulfilment, for the lad of twelve years old played like a man equipped at all points for the career of a great artist.

MR. AND MRS. HENSCHEL'S vocal recitals at Princes' Hall have, this season, been so successful in point of attendance as to compel those vocalists to hold future entertainments in St. James's Hall—a larger, but more uncomfortable room.

ON Tuesday, December 9th, the *Gondoliers* entered upon its second year of performance at the Savoy Theatre. The composer, Sir Arthur Sullivan, conducted on that interesting occasion.

THERE WAS as much excitement at the concert given by Señor Sarasate on Friday evening, December 5th, as on either of the two previous occasions, when the artist was supported by an orchestra under the direction of Mr. W. G. Cusins. Although the programme contained no concerto, its place therein was adequately filled by a sonata for violin and pianoforte, the performer of the latter instrument being Madame Berthe Marx. The fame of the sonata chosen, the "Kreutzer," by Beethoven, has, thanks to Count Tolstoi, lately been travelling beyond the narrow bounds of the musical amateur; through the instrumentality of the Russian writer it has reached the far limits of the novel-reading world. There for a time will the "Kreutzer" be known by name—but that is all. Generally speaking readers devoted to works of fiction care not a jot for that music which is after all nothing less than the purest example of fiction that has sprung from the brain of man.

That the "Kreutzer" was beautifully played by Sarasate will be readily understood by those familiar with the delicacy of tone, perfect technique, and depth of feeling, which the Spanish artist invariably brings to bear upon themes selected for interpretation. Besides the sonata he performed Schubert's "Rondeau Brillante" in B minor, Raff's "La Fée d'amour," Wieniawski's "Legende," and Bazzini's "Witches' Dance." Responding to demands

of the audience, he gave additional pieces, and repeated one of the variations in the third movement of the "Kreutzer."

THE Queen's Hall of the People's Palace was filled to its utmost capacity on Saturday evening, December 6th, when members of the Popular Musical Union gave, under the direction of Mr. W. Henry Thomas, a performance of Handel's *Judas Maccabæus*. A great effect was made by the choir in the choruses, "O Father, whose Almighty power," "Hear us, O Lord," "Fallen is the foe," "We never will bow down," and "See the conquering hero," the singing of the last-named being applauded with enthusiasm. In the overture, as well as in the orchestral parts of chorus and song, the instrumentalists acquitted themselves in a manner to show how ably they had been trained by teachers of the "Union" for duties generally assigned to professional players. Indeed, the efforts of the united body of amateurs gave proof that the "Union" was working successfully for the instruction and entertainment of inhabitants of the East-end of London. Miss Margaret Hoare, Miss Bayley, Miss Nellie Cloudeley, Mr. Claude Ravenhill, and Mr. Thomas Kempton rendered the solos in a style to win applause; the singing of Miss Hoare, in "From mighty kings," and of Miss Cloudeley, in "Father of Heaven," being held in special favour by the 5,000 auditors.

A PERFORMANCE of Professor Bridge's dramatic oratorio *The Repentance of Nineveh*, was given on Monday evening, December 6th, in the concert-room of the Hampstead Conservatoire. To set this important work before a London audience in the best possible manner, Madame Annie Marriott, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Brereton, were engaged as soloists. Moreover, a band and chorus complete in all respects were placed under the direction of the composer. Hence a success, similar to that gained at the recent Worcester Festival.

AT the third of Sir Charles Hallé's orchestral concerts, the Manchester band under his direction gave a splendid performance of Cherubini's overture, "Medea," and also of Berlioz's "Symphonique Fantastique." But neither appealed to the audience with so much success as a Romance, for "strings" only, taken from one of Mozart's works for a comparatively small orchestra. Though simple, it exhibited as much skill as Cherubini's more elaborate piece; and avoided altogether extravagances such as disfigure the strains of the French musician. What could be more delightful to listen to than the playing of Beethoven's violin concerto by Sir Charles Hallé's band with Madame Neruda as soloist? That the audience were enchanted with the theme and its executants will be readily understood. But why they were so few in number no one can understand. Londoners are credited with a love of instrumental music, yet when the very best is brought to their door, they heed it not.

THE Bach Choir gave on Tuesday evening, Dec. 16th, a performance of Brahms's *Requiem*, and Parry's *St. Cecilia's Day*. Miss Liza Lehmann and Mr. Ffrangcon Davies were the principal singers; Mr. A. Burnett was orchestral leader, Mr. Frederick Cliffe, organist, and Professor Stanford, conductor.

FOR many years past public concerts by students, no less than street performances by waits, have formed a prelude to Christmas entertainments. The first academical company who appeared in central London as harbingers of the merry season were pupils of the Royal College of Music. They, unwilling to sacrifice every good thing upon the altar at Kensington Gore, came on Wednesday, the 10th ult., to St. James's Hall, and there displayed their ability in song and ode, the first of which was represented by Miss Minnie Chamberlain and Mr. Charles Magrath in works by Cherubini and Mozart; and the second by music set to Shelley's "Ode to the West Wind" by an ex-pupil, Mr. Charles Wood. To his assistance came in performance nearly the whole of the executants of the College. Mr. Edward Branscombe sang the tenor solo, and the



chorus vied with the orchestra in exertions to make the rendering acceptable to the audience. The finale to Act 1 of the opera, *Così fan Tutte*, was interpreted by Miss Ella Walker, Miss Maggie Davies, Miss Ethel Webster, Mr. John Sandbrook, Mr. Branscombe and Mr. Magrath.

THE platform of St. James's Hall was occupied on Friday afternoon, December 10th, by students of the Royal Academy of Music, who sang and played to the gratification of a large audience. Miss Llewella Davies performed the solo part in Mendelssohn's concerto for pianoforte and orchestra in a manner that evinced not only a perfect mastery of technicalities, but also a true perception of the sentiments underlying formal and mechanical means of expression. Two movements from Brahms's D minor concerto were selected for Miss Mabel Lyons to display therein her ability; and Max Bruch's "Kol Nidrei" afforded Mr. B. P. Parker an opportunity to exhibit his skill as a violoncellist; while the allegro of Mozart's concerto in C minor was the movement chosen wherewith to test the capacity of the lad Master Stanislaus Sczezepanowski. An overture "The Fire Worshippers," and an intermezzo from a symphony, composed respectively by Granville Bantock and Reginald Steggall, obtained favour of the audience, who, by the way, missed the co-operation of the full choir. Among the students assisting were Miss Chéron, Miss Kate Cove, Miss Greta Williams and Mr. B. Mayne, the conductor of the concert being Dr. Mackenzie.

THE students of the Guildhall School of Music held their concert on the 13th ult., in the Guildhall, a far grander building than any to be found in the neighbourhood of Piccadilly. From such a sight as that presented by the hall, crowded on this occasion with citizens and their belongings, the pleasure-seeking John Gilpin would not have turned away. Among the company there were some distinguished persons; to wit, the Lord Mayor, the Lady Mayoress, and Mr. Sheriff Farmer, with the Sword-bearer, the Mace-bearer, and the City Marshal, and all, saving her Ladyship, attired in official costume. At their appearance upon the scene, the band struck up the civic anthem, "Hail! Lord Mayor;" after which the conductor, Mr. Weist Hill, proceeded with the performance of the programme. It contained, among other things, Meyerbeer's overture, "Struensee," Grieg's suite, "Peer Gynt," and the allegro of Schubert's unfinished symphony in B minor; and these works received an excellent interpretation at the hands of the hundred and twenty students forming the orchestra. The vocal pieces were admirably rendered by Miss Jessie Hudleston, Miss Amy Sargent, Miss Magdalena A' Bear, Mr. Charles Saunders, Mr. Edwin Wareham, and Mr. John Woodley.

THE ballad concerts have, this season, been more than usually successful. This prosperity may be attributed no less to the varied qualities of the programmes than to the excellence of the performances. On Wednesday, December 17th, Mr. Eaton Fanning's choir sang Christmas carols, including "The First Nowell," "Good King Wenceslas," "Good Christian Men, Rejoice," "It came upon the Midnight Clear" (Sullivan), and "Bethlehem" (Gounod). The other seasonable pieces were the songs, "The Star of Bethlehem," "Nazareth," and "Christmas Comes but Once a Year," composed respectively by Stephen Adams, Gounod, and Ralph Betterton. The vocalists on this occasion were Mrs. Mary Davies, Madame Antoinette Sterling, Miss Alice Gomez, Madame Belle Cole, Mr. Edward Lloyd, Mr. Maybrick, and Mr. Salmond, the conductor being Mr. Sidney Naylor.

HANDEL'S *Messiah* was performed at St. James's Hall, on the 18th ult., by members of the South London Choral Association, under the direction of Mr. L. C. Venables, the soloists being Miss Fusselle, Miss Eleanor Rees, Mr. Henry Piercy, and Mr. Franklin Clive; and the organist Mr. Fountain Meen. This was the only performance given this season of the oratorio in central London, where but a few years ago it was so popular, and, we may add, so magnificently interpreted.

THOUGH ancient music has for many years been a favourite topic with writers upon the art, there is as yet but little known concerning it of a definite nature. Hitherto it has been taken for granted that the Greeks invented the "scale" upon which our system of tonality is founded; but discoveries recently made by Mr. Flinders Petrie suggest that the Egyptians were the originators of it. In a tomb at Fayoum, that gentleman found flutes which had lain there for 3,000 years. These instruments were made the subject of a paper on the "Music of the ancient Egyptians," read by T. L. Southgate on the 4th ult., at the Royal Academy of Music. Silent for ages, these double flutes were by the executant, Mr. J. Flinn, made to speak in illustration of remarks of the lecturer.

THE mass discovered recently by Mr. W. Barclay Squire, though by no means as old as Mr. Petrie's Egyptian flutes, also claims our regard on the ground of antiquity. It was written by William Byrd, a musician of the Elizabethan period, and a pupil of the celebrated Thomas Tallis. The duty of having this long-lost work performed should have been undertaken by the Dean and Chapter of St. Paul's, for the reason that its composer was in the year 1554 senior chorister of the Metropolitan Cathedral; but the honour was reserved for the authorities of the Oratory, Brompton, where it was, under the direction of Mr. Thomas Wingham, sung on the afternoon of the 30th November.

How grandly the choruses of Dr. Mackenzie's oratorio, *The Rose of Sharon*, sound when heard in the Albert Hall! This was cheerfully acknowledged by those who, on Wednesday, December 10th, attended the second performance given of the work by members of the Royal Choral Society, under the direction of Mr. Joseph Barnby. Not only were the choral numbers magnificently rendered, but the solos, by Madame Albani, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Watkin Mills, were for the most part admirably sung; nor were the instrumental sections less efficiently interpreted. Too much praise cannot be awarded the executants, who had on that evening to contend with the presence of a fog so dense as to make both seeing and breathing a difficulty. It made one fancy that the *Rose of Sharon* must be a hardy flower indeed to exist in such an atmosphere without loss of radiancy.

A CONCERT was recently held at the Royal Assembly Rooms, Margate, in aid of the funds of a charitable institution of the locality. This was the seventh appeal made on its behalf by Mrs. Francis Talfourd, the widow of the late dramatist and litterateur, Francis Talfourd, and it is gratifying to state that the response of the inhabitants of the Isle of Thanet was, as on former occasions, of a most satisfactory kind. The vocalists who assisted were Miss Galbraith, Miss Kate Flinn, Mrs. Croft, Mr. Bertram Thornton, Mr. Croft, and Mr. Trelawny Cobham. Mrs. Talfourd sang with her well-known ability in Gordigiani's trio, "Vieni al mar," and in the duet, "La Notte nella Venezia," by Arditì. Mr. Aguilar, the eminent pianist, favoured the audience with a performance of a polonaise by Chopin, and Mr. Lardner played violin solos by De Beriot and Wieniawski.

AMATEURS will be glad to hear that Madame Edith Wynne is resuming the duties of her profession as teacher of singing at her residence, 38, Colville Terrace, Bayswater. Lessons from such an accomplished artist would certainly prove invaluable to young ladies preparing for a public career in the concert-room.

#### TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the Editor.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The Editor cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office not later than the 20th in order to insure insertion in the issue of the month current.



"LUTE." N° 97.

PRICE 3<sup>d</sup>

# "THE LORD BLESS YOU"

Wedding and Festival Anthem.

LONDON:

JOSEPH BARNBY.

PATEY & WILLIS, 44, Gt. MARLBOROUGH ST., W.

Larghetto  $\text{♩} = 92$

*con moto*

ORGAN.

Pia Sw. Org.

TREBLE.

ALTO.

TENOR.

BASS.

ORGAN

*p*

The Lord bless you and keep you The

*cresc.*

Lord bless you and keep you and keep

*cresc.*

Lord bless you and keep you and keep

*cresc.*

Lord bless you and keep you and keep

*cresc.*

Lord bless you and keep you and keep

*cresc.*

*cresc.* *p*

you The Lord made His face to shine up . on you and be gra . cious

*cresc.* *p*

you The Lord made His face to shine up . on you and be gra . cious

*cresc.* *p*

you The Lord made His face to shine up . on you and be gra . cious

*cresc.* *p*

you The Lord made His face to shine up . on you and be gra . cious

*mf*

un . to you — gra . cious un . to you The

*mf*

un . to you — gra . cious un . to you The

*mf*

un . to you — gra . cious un . to you The

*mf*

un . to you — gra . cious un . to you The

*cresc.*

Lord made His face to shine up . on you The Lord made His face to

*cresc.*

Lord made His face to shine up . on you The Lord made His face to

*cresc.*

Lord made His face to shine up . on you The Lord made His face to

*cresc.*

Lord made His face to shine up . on you The Lord made His face to

*cresc.**dim.**rit.**p*

shine up . on you and be gra . cious un . to you The

*dim.**rit.**p*

shine up . on you and be gra . cious un . to you The

*dim.**rit.**p*

shine up . on you and be gra . cious un . to you The

*dim.**rit.**p*

shine up . on you and be gra . cious un . to you The

*dim.**rit.**p**p*



*a tempo* *cresc.*  
Lord bless you and keep you The Lord bless you and  
*a tempo* *cresc.*  
Lord bless you and keep — you The Lord bless you and  
*a tempo* *cresc.*  
Lord bless you and keep — you The Lord bless you and  
*a tempo* *cresc.*  
keep you The Lord made His face shine up on you and be  
*cresc.*  
keep — you The Lord made His face shine up on you and be  
*cresc.*  
keep — you The Lord made His face shine up on you and be  
*cresc.*

The musical score is written for a lute and voice. It consists of two systems of staves. The first system has four vocal staves and one lute staff. The second system has four vocal staves and one lute staff. The lute part is written in a single line with a treble clef and a key signature of one sharp (F#). The vocal parts are written in four staves, each with a treble clef and a key signature of one sharp. The lyrics are written below the vocal staves. The tempo markings are *a tempo* and *cresc.* (crescendo). The score includes various musical notations such as notes, rests, and bar lines.



gra - cious be gra - cious un - to you

gra - cious be gra - cious un - to you

gra - cious be gra - cious un - to you

gra - cious be gra - cious un - to you

Diap.

*mf* BASSES.

*a little quicker.*

The Lord lift up His countenance up -

Sw.

## TREBLES.

- on you The Lord lift up His countenance up on you and give

## TENORS.

you peace — The Lord lift up his

This system contains the first staff for the Tenors. It features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, with lyrics 'you peace — The Lord lift up his' underneath. A long horizontal line is drawn under the word 'peace'. The accompaniment is written on a grand staff (treble and bass clefs) with block chords.

## TREBLES.

coun.te.nance up . on you The Lord lift up His coun.tenance up .

This system contains the first staff for the Trebles. It features a treble clef and a key signature of two sharps. The melody is written on a single staff, with lyrics 'coun.te.nance up . on you The Lord lift up His coun.tenance up .' underneath. The accompaniment is written on a grand staff with block chords.

- on you and give you peace give you peace

*rall.* *a tempo*

*rall.* *a tempo*

This system contains the second staff for both Tenors and Trebles. The lyrics continue: '- on you and give you peace give you peace'. The tempo markings '*rall.*' and '*a tempo*' appear above and below the staff. The accompaniment continues with block chords.

*cresc.* *dim.*

*rall.*

This system contains the third staff for both Tenors and Trebles. It features a treble clef and a key signature of two sharps. The melody is written on a single staff, with dynamic markings '*cresc.*' and '*dim.*' above it, and '*rall.*' below it. The accompaniment is written on a grand staff with block chords.

*pp a tempo* *cresc.*

The Lord bless you and keep you The Lord bless you and

*pp a tempo* *cresc.*

The Lord bless you and keep you The Lord bless you and

*pp a tempo* *cresc.*

The Lord bless you and keep you The Lord bless you and

*pp a tempo* *cresc.*

The Lord bless you and keep you The Lord bless you and

keep you The Lord made His face shine up on you And be gra .

keep you The Lord made His face shine up on you And be gra .

keep you The Lord made His face shine up on you And be gra .

keep you The Lord made His face shine up on you And be gra .



The musical score is arranged in two systems. The first system contains five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, and Bass) and a piano accompaniment. The vocal parts sing the lyrics: "cious be gra-cious un-to you A-men A-". The piano accompaniment includes a section marked "St Diap." (Stanza Diapason). The second system continues the vocal parts with the lyrics "men A-men" and the piano accompaniment, which includes a section marked "Sw." (Swell).

cious be gra-cious un-to you A-men A-

cious be gra-cious un-to you A-men A-

cious be gra-cious un-to you A-men A-

cious be gra-cious un-to you A-men A-

cious be gra-cious un-to you A-men A-

men A-men

men A-men

men A-men

men A-men

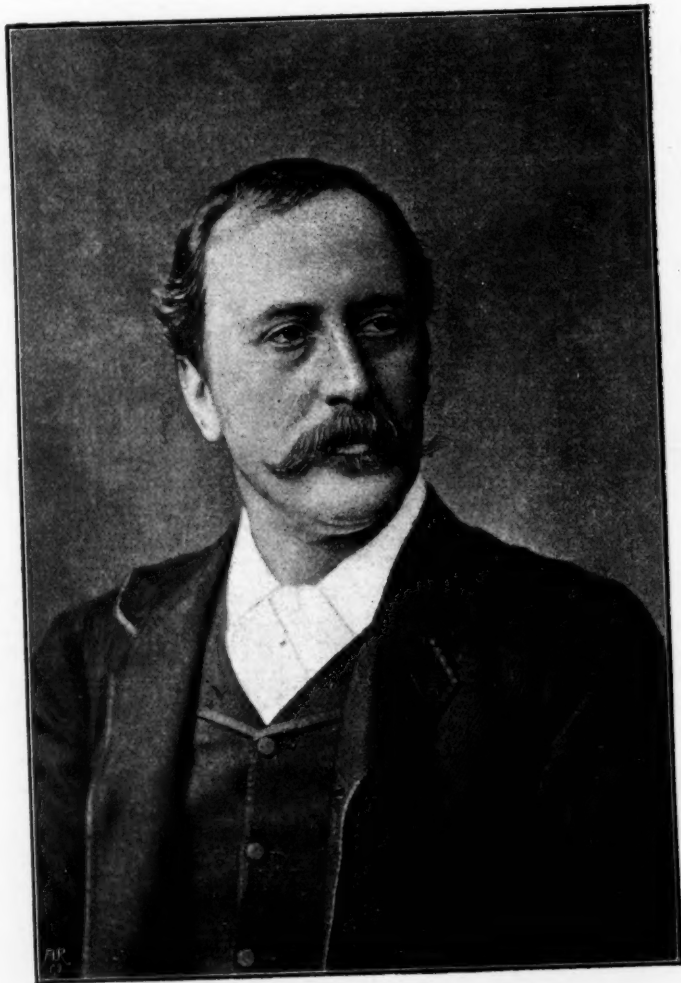
men A-men

Sw.

THE LUTE



MR. MICHAEL WATSON



MR. MICHAEL MAYBRICK.

No.  
Registered

LIVER  
than in  
produce  
the late  
Santley  
singer  
member  
professe  
Maybr  
Nature  
to hand  
from th  
is look  
being a  
Michae  
for, rev  
art, the  
much e  
as to b  
degree  
little ti  
the floo  
organ,  
ments,  
This as  
who at  
which  
instruc  
Hall.

With  
studies  
ing his  
St. Pet  
years  
for cho  
cessful  
exert h  
service  
no mea  
was co  
tion.  
special  
the pre  
lence o  
part o  
concer  
also of  
the sin  
for mo  
To sa  
Maybr  
toire.  
church  
case of  
the go  
Conser  
whom  
the res  
to call  
midst  
made  
formed  
hithert  
yet mo  
young